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Korean Film Commission(KOFIC)

A Review of the 2002 Korean Film Industry

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The year 2002 was a troubled one marked by an overarching sense of gloom within the industry. Blockbuster films produced at huge costs such as, <R U Ready> and <Yesterday>, which were released over the summer, and <Resurrection of the Little Match Girl>, released at the beginning of autumn, proved to be flops both in a qualitative sense and at the box office. As a result of the repeated failure of heavily invested in films, investment companies suffered serious losses; a situation that led overall investment in the film industry to fall significantly. Thus, film production companies suddenly found themselves at the end of the year feeling the economic pinch due to this marked reduction in the amount of capital invested in the film industry. When compared with 2001, the overall numbers for Korean film industry were not bad as Korean films took home about 47% of the market share and the number of films released increased significantly to reach 77 films. However, the results were not all positive. The Korean film industry was forced to begin the New Year searching for solutions to the situation caused by the negative growth of total revenues. This paper reviews the year 2002 for the Korean film industry using data from the Seoul area. A more in-depth review based on nationwide data will also be published soon. Requests for this paper, and or related data, as well as any necessary alterations to the present text are both expected and welcomed.

Box office results

The total number of Korean films produced that met the standard grade classification totaled 78 films, 13 more than last year, and the number of films released amounted to 77 films. The market share rate for Korean films was 29.3%, while the combined market share of Korean and U.S films accounted for 78% of the overall total. Meanwhile, admissions for Korean and U.S. made films in Seoul accounted for 94% of the overall total. As for films from other countries, Japanese films accounted for 3.2%, a very good showing, while the total number of admissions for Chinese films made up 1.4% of the national

Marrying the Mafia

Wet Dreams

total. Nationwide, the total number of admissions for Korean films was 47% of the overall total, a 3.1% decrease from the previous year's results. Based on box office revenues, the nationwide market share is estimated at approximately 46.7%.

Table 1

Seoul attendance per country of origin 1998 ~ 2001

Classification		Total	Korea	U.S.	*U. S.(Direct Distribution)*	*U. S (Imports)*	Japan	Europe	China	Others
1998	Titles	287	43	171	*68*	*103*	2	44	20	7
	Attendance	22,396,593	4,779,537	16,205,966	*11,858,733*	*4,347,233*	95,548	718,508	508,411	88,623
	Market share	100%	21.3%	72.4%	*53.0%*	*19.4%*	0.4%	3.2%	2.3%	0.4%
1999	Titles	275	42	195	*71*	*94*	4	37	19	8
	Attendance	24,083,750	8,610,437	13,552,528	*11,243,169*	*2,309,359*	751,837	478,562	539,611	150,775
	Market share	100%	35.8%	56.3%	*46.7%*	*9.6%*	3.1%	2.0%	2.2%	0.6%
2000	Titles	330	58	167	*74*	*93*	25	36	33	11
	Attendance	27,463,315	8,799,953	15,059,296	*9,932,404*	*5,162,892*	2,020,690	342,132	931,415	273,829
	Market share	100%	32.0%	55.0%	*36.2%*	*18.8%*	7.4%	1.2%	3.4%	1.0%
2001	Titles	280	52	132	*60*	*77*	24	45	14	8
	Attendance	34,982,217	16,131,887	16,233,078	*10,704,585*	*5,528,493*	489,759	1,824,380	276,307	27,806
	Market share	100%	46.1%	46.4%	*30.6%*	*15.8%*	1.4%	5.2%	0.8%	0.1%
2001	Titles	281	95(77)	128	*73*	*55*	10	36*	5	9
	Attendance	40,402,219	18,246,590	19,726,300	*12,632,090*	*7,094,210*	1,290,434	512,676	570,380	32,296
	Market share	100%	45.2%	49.8%	*31.3%*	*17.6%*	3.2%	1.27%	1.41%	0.08%

* The 'Europe' category includes 12 French films screened in the French Film Festival

Chart 1

Seoul attendance per country of origin 1998-2002

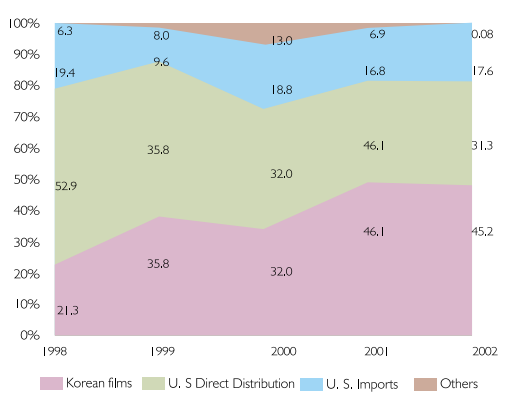
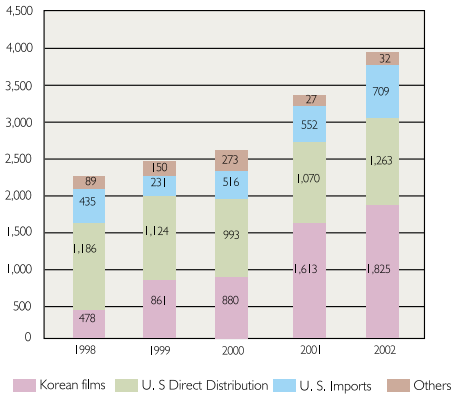


Chart 2

Changes in Seoul attendance share per country of origin 1998-2002



Comparing the total number of ticket sales for first run films and the total number of attendance in the Seoul area with the total attendance nationwide, the total number of admissions for Korean films in 2002 is estimated at 108 million, the largest number since 1973. When compared with 2001, total attendance increased by 20.8%. The rate of increase for Korean films was 13.4%, while foreign films increased by 28.1%. This significant difference in the rates of increase for Korean and foreign films appears to be caused by the fact that the results for 2001, with regards to the number of admissions for Korean films, demonstrated an increase of 96.8%, while the number of admissions for foreign films increased by 6.6% were included in the survey. In addition, the average number of admissions per person (the estimated population of Korea in 2002 is 47,639,618) was 2.27 times, the highest since 1975. Those visiting movie theaters on average attended more than one Korean film over the course of the year (1.06 times).

Table 2
Estimated nationwide Korean box office results compared to 2001

Classification	2002	2001	Fluctuation
Produced films (Based on rating)	78	65	+13 titles
Releases	77	52	+25 titles
Korean films' nationwide attendance	50,684,972	44,694,575	+5,990,397(+13.4%)
Box office sales of Korean films	295.1 billion won	260.2 billion won	+349 billion won
Income of Korean film investment sector	132.8 billion won	117.1 billion won	+157 billion won
National attendance	107,916,452	89,363,771	+18,552,681(+20.8%)
Box office of all films	6,323 billion won	5,236 billion won	+1,087 billion won
National attendance of foreign films	57,231,480	44,669,196	+12,562,284(+28.1%)

The film recording the highest number of admissions in Seoul was <Marrying the Mafia> (1.60 million). In the aftermath of the success of this film, there emerged a tendency to invest more in films with funny stories than in films with strong story lines. Coming in second was <The Way Home>, a film that represented a fine example in film planning, while <Minority Report> finished third overall. These box office results may very well differ once the final box office take of two films released in the middle of December, <Harry Potter and the Chamber of Secrets> and <Lord of The Rings: The Two Towers>, are tabulated. There is the need at this point to illustrate a significant statistic: total attendance for the top 5 box office Korean films in 2001 was 54.1% of the total admissions in the Seoul area, while attendance for the top 10 films made up 76.6% of total admissions for Korean films. Meanwhile, attendance for the top 5 Korean films in 2002 made up 34.7% of total admissions in Seoul, while attendance for the top 10 films made up 54.4% of the overall total for Korean films. Attendance for the 19 films with over 300,000 admissions accounted for 76.7% of the total. Thus, audience concentration underwent a tremendous reduction in the span of a year. This trend must be regarded as a positive change demonstrating the soundness of the industry.

Table 3

Korean film box office list

	No.	Titles	Attendance	Admissions cumulative total	Cumulated total market share
Over 1.5m	1	Marrying the Mafia	1,604,219		
	2	The Way Home	1,596,521	3,200,740	18%
Over 1m	3	Public Enemy	1,161,500	4,362,240	24.6%
Over 0.8m	4	2009 Lost Memories	911,315		
	5	Jail Breakers	882,400	6,155,955	34.7%
	6	Sex Is Zero	767,650	6,923,605	39%
Over 0.6m	7	The Phone	765,000		
	8	Wet Dreams	760,698		
	9	YMCA Baseball Team	617,500	9,066,803	51.1%
Over 0.4m	10	Lover's Concerto	589,743	9,656,546	54.4%
	11	Champion	567,000		
	12	Oasis	558,046		
	13	Break Out	479,177		
	14	Chihwaseon	443,294		
	15	Marriage Is a Crazy Thing	422,939		
	16	Bet On my Disco	411,513	12,538,515	70.7%
Over 0.3m	17	Funny Movie	376,085		
	18	Addicted	346,453		
	19	Boss X-file	343,256	13,604,309	76.7%

Film Production

The total number of Korean films produced in 2002, with the exception of short films, was 78 films; of which 77 were released. These results can be seen as a great increase over the previous year's total in which 65 films were produced and 52 were released. However, while the total number of films produced increased, it is difficult to see any increase in the total revenues garnered by these films. The revenues of these films will be discussed in detail in a later section.

Too Young To Die

Champion

Table 4

List of Korean films released in 2002(Seoul attendance)

No.	Title	Release Date	Distribution	Production	Rating	Attendance (Seoul)	No. of Screens
Fwd 1	Waikiki Brothers	2001-10-26	CJ Ent.	Myung Film	Ages 18 and over	89,700	
Fwd 2	Hi, Dharma!	2001-11-08	Cine World	Cine World	Ages 12 and over	1,306,400	
Fwd 3	Volcano High	2001-12-08	Cinema Service	Sidus Corp.	Ages 12 and over	613,300	
Fwd 4	My Boss, My Hero	2001-12-14	CJ Ent.	Filmz Corp.	Ages 18 and over	1,215,900	
Fwd 5	Out of Justice	2001-12-21	AFDF-Korea	AFDF-Korea	Ages 18 and over	87,210	
1	Bad Guy	2002-01-11	CJ Ent.	LJ Film	Ages 18 and over	295,600	22
2	My Beautiful Girl, Mari	2002-01-11	Big Blue Film	Siz Ent.	All Audiences	54,404	17
3	A. F. R. I. K. A.	2002-01-11	IM Pictures	Shin Seung-soo Production	Ages 15 and over	9,800	9
4	Gundalbonsaek	2002-01-19		BHJ Cinema	Ages 18 and over	400	1
5	Public Enemy	2002-01-25	Cinema Service	Cinema Service	Ages 18 and over	1,161,500	54
6	Looking for Bruce Lee	2002-01-26		Drug Film	Ages 15 and over	898	1
7	2009 Lost Memories	2002-02-01	CJ Ent.	Indecom	Ages 12 and over	882,400	59
8	Saulabi	2002-02-23	Vena Vista	MornignCalm Production	Ages 15 and over	12,000	17
9	Turn it Up	2002-02-24	K&K Screen	PAM Entertainment	Ages 12 and over	200	2
10	No Blood No Tears	2002-03-01	Cinema Service	Fun & Happiness	Ages 18 and over	228,800	44
11	The Bird Who Stops in the Air	2002-03-01	Cine World	Dongnyuk Film	Ages 15 and over	1,130	1
12	L'Abri	2002-03-08	CJ Ent.	Myung Film	Ages 15 and over	39,600	27
13	My Beautiful Days	2002-03-15	Film Bank	ParkChulSoo Films	Ages 18 and over	1,034	2
14	Turning Gate	2002-03-22	Cinema Service	Miracin Korea	Ages 18 and over	127,484	31
15	Jungle Juice	2002-03-22	Big Blue Film	Sidus Corp.	Ages 18 and over	285,249	34
16	Sympathy for Mr. Vengeance	2002-03-29	CJ Ent.	Studio Box	Ages 18 and over	164,100	41
17	The Way Home	2002-04-05	CJ Ent.	Tube Pictures	All Audiences	1,596,521	32
18	Funny Movie	2002-04-12	Cinema Service	Fun & Happiness	Ages 15 and over	376,085	49
19	Oh! Lala Sisters	2002-04-26	A Line	May Film	Ages 15 and over	245,930	41
20	Marriage Is a Crazy Thing	2002-04-26	Big Blue Film	Sidus Corp.	Ages 18 and over	422,939	32
21	Iron Palm	2002-04-19	Korea Pictures	Cinewise Film	Ages 15 and over	28,100	23
22	Dream Lover	2002-04-05	A Line	Kain Film	All Audiences	4,461	11
23	Chihwaseon	2002-05-10	Cinema Service	Taehung Pictures	Ages 18 and over	443,294	30
24	Over the Rainbow	2002-05-17	A Line	KangJeGyu Films	Ages 15 and over	240,110	26
25	Make It Big	2002-05-10	Korea Pictures	Keyweck Shidae	Ages 15 and over	204,600	30
26	Four Toes	2002-05-17	SS1 CINEMA	Pisces Film	Ages 18 and over	35,187	3
27	Who Are You?	2002-05-24	CJ Ent.	dnding.com/Myung Film	Ages 12 and over	88,630	8
28	No Comment	2002-05-31	Big Blue Film	FILM IT SUDA	Ages 15 and over	211,900	31
29	KT	2002-05-03	20th Century Fox	Digital Site Korea	Ages 15 and over	2,681	10
30	Again 2002	2002-05-31	Habdong Cinema	JWELL Ent.	All Audiences	11,248	19
31	Filmmaker	2002-05-24	RG Prince Films	RG Prince Films	Ages 15 and over	120	1
32	Bet on My Disco	2002-06-07	A Line	Keyweck Shidae	Ages 15 and over	411,513	40
33	Champion	2002-06-28	Korea Pictures	Zininsa Film	Ages 12 and over	567,000	60
34	Yesterday	2002-06-13	CJ Ent.	Miracin Korea	Ages 15 and over	125,000	37
35	Dig or Die	2002-06-21	Taichang Ent.	Taichang Ent.	Ages 15 and over	18,100	21
36	Mago	2002-06-13	Y2Cinema	RMJC	Ages 18 and over	14,652	14
37	Jesus is My Boss	2002-06-21	Cento	Cento/Kinama Seoul	Ages 15 and over	230	1
38	Frogets	2002-06-28	Iin Communication	Iin Communication	All Audiences	1	1
39	Break Out	2002-07-17	Cinema Service	Astars Ent.	Ages 15 and over	479,177	33
40	The Phone	2002-07-26	Walt Disney	Toilet Pictures	Ages 15 and over	765,000	32
41	Surprise Party	2002-07-05	Cinema Service	Cine 2000	Ages 12 and over	110,642	25
42	Emergency 19	2002-07-19	SeoSeWon Production	SeoSeWon Production	Ages 15 and over	41,034	25
43	R U Ready?	2002-07-12	CJ Ent.	NOON Ent.	Ages 12 and over	15,800	20
44	Oasis	2002-08-15	CJ Ent.	East Film	Ages 18 and over	558,046	30
45	A Perfect Match	2002-08-08	Cinema Service	Ahn's World Production	Ages 15 and over	221,105	33
46	Family	2002-08-23	Shinabro Ent.	Actorsvill	Ages 18 and over	134,310	18
47	Three	2002-08-23	CJ Ent.	B.O.M Film Production	Ages 15 and over	73,750	19
48	Cho Yun-Fat Boy Meets Brownie Girl	2002-08-31	Indie Story	Intz.com	Ages 12 and over	840	1
49	Boss X-file	2002-09-06	A Line	Joy Ent.	Ages 18 and over	343,256	47

50	Marrying the Mafia	2002-09-13	Cinema Service	Taewon Ent.	Ages 15 and over	1,604,219	45
51	Lover's Concerto	2002-09-13	Korea Pictures	Popcorn Film	Ages 12 and over	589,743	36
52	Resurrection of the Little Match Girl	2002-09-13	CJ Ent.	Keyweck Shidae	Ages 15 and over	70,700	35
53	Yellow Flower	2002-09-19	Indie Story	Indie Story	Ages 18 and over	536	1
54	Can't Live Without Robbery	2002-09-27	Big Blue Film	MBC Production	Ages 15 and over	112,198	39
55	Camel(s)	2002-09-27	Fine Production	Fine Production	Ages 18 and over	420	1
56	Y.M.C.A. Baseball Team	2002-10-03	CJ Ent.	Myung Film	All Audiences	617,500	44
57	Addicted	2002-10-25	Show Box	Cine 2000	Ages 15 and over	346,453	52
58	2424	2002-10-18	CJ Ent.	JR Pictures	Ages 15 and over	69,850	33
59	Saving My Hubby	2002-10-18	Korea Pictures	PMC Production	Ages 12 and over	41,650	27
60	Sex of Magic	2002-10-11	Shinabro Ent.	Cine Film	Ages 18 and over	13,947	18
61	Roadmovie	2002-10-18	Big Blue Film	Sidus Corp.	Ages 18 and over	16,009	12
62	Are You A True Guy?	2002-10-11	Gilbut Film	Twin Ent.	All Audiences	7,005	17
63	Sex Is …	2002-11-01	Indie Story	Cyclops Pictures	Ages 18 and over	250	1
64	Wet Dreams	2002-11-06	A Line	KangJeGyu Films	Ages 15 and over	760,698	39
65	She Brings Us Danger	2002-11-07	Big Blue Film	Vision Ent.	Ages 15 and over	38,708	16
66	Ardor	2002-11-08	Cinema Service	Fun & Happiness	Ages 18 and over	144,602	37
67	Unborn but Forgotten	2002-11-15	CJ Ent.	YOU Cinema	Ages 15 and over	72,000	24
68	Jail Breakers	2002-11-22	Cinema Service	Director's Home	Ages 15 and over	911,315	71
69	The Coast Guard	2002-11-22	Korea Pictures	LJ Film	Ages 18 and over	121,550	27
70	Public Toilet	2002-11-29	A Line	Digital NEGA	Ages 12 and over	2,264	5
71	Romantic President	2002-12-06	CJ Ent.	Cinewill	All Audiences	181,870	36
72	Too Young To Die	2002-12-06	Big Blue Film	May Film	Ages 18 and over	30,187	16
73	A Bizarre Love Triangle	2002-12-06	New Line Korea	Egg Films	Ages 18 and over	6,400	17
74	Sex Is Zero	2002-12-13	Show Box	Filmz Corp.	Ages 18 and over	767,650	41
75	The Hidden Princess	2002-12-25	Shinabro Ent.	Maro Pictures	Ages 15 and over	12,350	12
76	Conduct Zero	2002-12-27	Big Blue Film	KM culture	Ages 15 and over	132,203	29
77	H: Murmurs	2002-12-27	A Line	B.O.M Film Production	Ages 15 and over	17,547	11

Table 5

Film investment funds founded in 2000

Host member	Name of investment fund	Scale	Financing from KOFIC	Founded	Featured member
TeraSource Technology Investment (2 billion won)	TeraSource Media Venture Fund	11.5 billion won	-	1999.12	SBC 2billion won
Mirae Asset	Mirae Asset Media Fund	5 billion won	-	1999.	
	KIM Dong-joo Fund	5 billion won	-	1999.	
Dream Venture Capital (3.7 billion won)	Dream Media IT Venture Fund. No. 1	13.5 billion won	2 billion won	2000. 6	SBC 4 billion won
Cowell Investment Capital (1 billion won)	Cowell InMultimedia Investment Fund	10 billion won	1 billion won	2000. 6	SBC 3 billion won
Tube Investment (2.5 billion won)	Tube Media Investment Fund. No. 1	10 billion won	2 billion won	2000.12	SBC 4 billion won
Sovik Venture Capital (1 billion won)	Sovik Venture Investment Fund No. 1	10 billion won	1.5 billion won	2000.12	SBC 3 billion won
MVP Venture Capital (1 billion won)	MVP Investment Fund	10 billion won	1.3 billion won	2000.12	SBC 4 billion won
Ilshin Investment Capital (0.5 billion won)	Ilshin Animation Investment Fund	5 billion won	0.9 billion won	2000.12	SBC 2 billion won
Dream Venture Capital (0.5 billion won)	Dream Animation IT Venture Fund No. 2	5 billion won-		2000.12	SBC 2 billion won
Venture Plus (1.5 billion won)	Venture Plus Multimedia Fund	10 billion won	1.3 billion won	2000.12	SBC 4 billion won
Haneung Venture Technology Investment	KMAV Fund No. 1	5 billion won	-	2000.	SBC 2 billion won
Samsung Venture Investment	SVIC Media IT Fund No. 1	10 billion won	-	2000.	
	SVIC Media IT Fund No. 2	5 billion won	-	2000.	
Total		115 billion won	10 billion won		SBC 30 billion won

Table 5-1

Film investment funds founded in 2001

Host member	Name of investment fund	Scale	Financing from KOFIC	Founded	Featured member
Dream Discovery (1 billion)	CJ Entertainemnt Discovery No. 1	8 billion won	-	2001. 4	SBC 2.4 billion won
Centrion Technology Investment (0.7 billion)	Centrion Multimedia	6 billion won	-	2001. 3	SBC 1.8 billion won
Peta Capital (1 billion)	Peta Entertainment No. 1	10 billion won	-	2001. 3	SBC 3 billion won
Dream Vnerure Capital (3 billion)	Dream Media IT Venture No. 3	8 billion won	-	2001.4	SBC 2.4 billion won
Tube Investment (0.5 billion)	Tube Media Investment Fund No. 2	10 billion won	-	2001.3	SBC 3 billion won
Sovik Investment Capital (0.5 billion)	Sovik Venture Investment Fund No. 2	5 billion won	-	2001.3	SBC 1.5 billion won
Shinbo Investment Capital (2 billion)	Sonokong Credit Guarantee Investment Fund	7 billion won	-	2001. 5	SBC 2.1 billion won
Jewoo Investment Capital	Jewoo Mega Media Venture Investment Fund	7 billion won	-	2001. 5	SBC 2.1 billion won
KTB Network (6 billion)	KTB Cinema	10 billion won	2 billion won	2001. 8	
TeraSource Technology Investment (0.8 billion)	MBC-TraSource Media Venture Fund No. 1	5.5 billion won	-	2001.10	
TeraSource Technology Investment (2 billion)	MBC-TraSource Media Venture Fund No. 2	10 billion won	2 billion won	2001.10	-
MVP Investment Capital (1.1 billlion)	MVP Investment Fund No. 2	10 billion won	1.7 billion won	2002.	-
2001 Total		96.5 billion won	5.7 billion won		SBC 18.3 billion won
Total		211.5 billion won	15.7 billion won		SBC 48.3 billion won

Table 5-2

Film investment funds founded in 2002

Host member	Name of investment fund	Scale	Financing from KOFIC	Founded	Featured member
Hoseo Venture Capital	Hoseo Culture Contents Investment Fund	10 billion won	-	2002	SBC 3 billion won
Samsung Venture Capita	A Line No.1	5 billion won	-	2002. 6	
KTB Network (2.5 billion)	KTB Cinema No.2	5 billion won	-	2002. 5	SBC 3 billion won
Discovery Investment Capita (0.5 billion)	Discovery No. 2	9 billion won	1.8 billion won	2002.12	SBC 2.7 billion won
Texon Venture Capita (0.6 billion)	Texon Media Investment Fund	6 billion won	1.2 billion won	2002.12	
2002 Tota		35 billion won	3 billion won		8.7 billion won
Total		246.5 billion won	18.7 billion won		57 billion won

Table 6

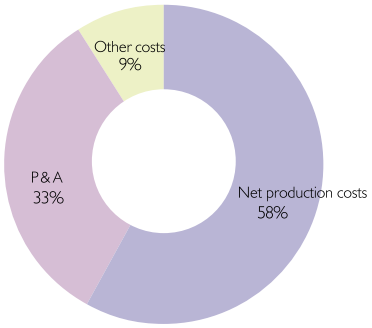
Changes in average production costs of Korean films

Classification	1995	1997	1998	1999	2000	2001		
						Make-up ratio	Compared to 2000	Compared to 1997
Net production costs	9	11	12	14	15	16.24(57.6%)	+ 8.3%	+ 47.6%
P&A	1	2	3	5	6.5	9.29(33%)	+ 42.9%	+ 364.5%
Other costs*						2.66(9.4%)		
Total	10	13	15	19	21.5	28.19(100%)	+ 31.1%	+ 116.8%

*Other costs include financing costs, incentives, production management costs..

Chart 3

Production costs of films screened in 2001



The average production costs of Korean films will be discussed in the latter section of this paper. In this section, changes in the average production costs and a detailed analysis of 2001 production costs will be presented. With regards to the production costs for 2002 Korean films, as an in-depth investigation should be carried out, they have not been included in the present discussion.

Distribution

The distribution company Cinema Service racked up 22.44% of the entire market share, thus maintaining its status as the largest distributor. CJ Entertainment came in second with 17.62% of the market share. Lagging far behind the big two, direct distribution companies for U.S. films, such as A-line, Korea Pictures and Big Blue Film as well as other domestic distributors are competing fiercely for the remaining share of the market. Witnessing this huge gap between the market share of all of these other distributors and the above-mentioned top two distributors, one cannot help but feel that the present structure in which two powerful distributors control the market will continue for the time being. As such, it is necessary to pay close attention to the course chartered by these two distributors in the future.

Chart 4

The market share per distributor in 2002(Seoul attendance)

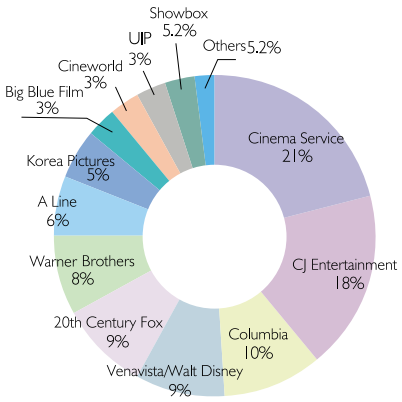


Table 3
The market share per distributor in 2002(Seoul attendance)

Section	Distributors	2002.1.1~6.30		
		No.of released films	Seoul attendance	Market share
Korean Films	Cinema Service	12	5,828,323	31.94%
	CJ Ent.	17	5,315,867	29.13%
	A Line	8	2,025,779	11.10%
	Korea Pictures	6	1,552,643	8.51%
	Big Blue Film	9	1,303,797	7.15%
	Showbox	2	1,114,103	6.11%
	Venavista/Walt Disney	2	777,000	4.26%
	Cineworld	2	3,330	0.02%
	20th Century Fox	1	2,681	0.01%
	Others	41	323,067	1.77%
	Total	100	18,246,590	
Foreign Films	Columbia	21	3,882,189	17.52%
	20th Century Fox	21	3,515,792	15.87%
	Cinema Service	10	3,236,287	14.61%
	Warner Bros.	15	3,161,773	14.27%
	Venavista/Walt Disney	17	2,830,113	12.77%
	CJ Ent.	11	1,802,870	8.14%
	UIP	14	1,294,665	5.84%
	Cineworld	8	1,276,390	5.76%
	Korea Pictures	3	352,590	1.59%
	A Line	5	268,692	1.21%
	Others	71	534,268	2.41%
	Total	196	22,155,629	
All	Cinema Service	22	9,064,610	22.44%
	CJ Ent.	28	7,118,737	17.62%
	Columbia	21	3,882,189	9.61%
	Venavista/Walt Disney	19	3,607,113	8.93%
	20th Century Fox	22	3,518,473	8.71%
	Warner Bros.	15	3,161,773	7.83%
	A Line	13	2,294,471	5.68%
	Korea Pictures	9	1,905,233	4.72%
	Big Blue Film	9	1,303,797	3.23%
	UIP	14	1,294,665	3.20%
	Cineworld	10	1,279,720	3.17%
	Showbox	2	1,114,103	2.76%
	Others	112	857,335	2.12%
	Total	296	40,402,219	

Analysis of the revenues

It is now time to take a good look at the revenues of Korean films, an area in which a serious structural crisis has developed. To analyze total revenues, it is necessary to separate the films into appropriate categories. For example, it is difficult to deal with the revenues of low budget digital independent films and commercial films, as the investment, production anddistribution methods used are completely different, at the same time. Of course, such categorization does not reflect the cultural value of a certain film, such as, the production, social and artistic value. Rather, the separation of films is based simply on market principles. This paper has selected 64 of the 77 films released, with 13 films, such as, <Yellow Flower>, Camel(s)> and <Cho Yun Fat boy meets brownie girl>. <Too Young to Die> excluded after serious consideration. The total attendance for the 13 omitted films was a mere 38,000.

The average attendance of the 64 films that were included in this analysis is estimated at 277,000 in Seoul and 769,000 nationwide (here we exclude the box office results that will be represented in 2003). Taking into

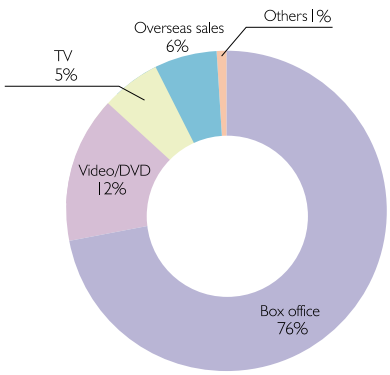
account that the ticket price per person was the same as in 2001, the box office income of the 64 films in theaters (excluding theater and distribution fees) was calculated at about 2 billion won per film. Based on the basic data used by the research and development dept. of KOFIC to analyze the revenues of 2001 Korean films, once the expected income from related markets, such as video is added, an average of 2.74 billion won per film was made.

Let us take a look at the revenues of the 30 Korean films released in 2001 that took the time to answer the survey handed out by the research and development dept of KOFIC.

Table 8
Analysis of profitability of 30 films released in 2001

Classification		Average	Total
Cost	Net production costs	1.624 billion won	50.353 billion won
	P&A	0.929 billion won	28.82 billion won
	Others	9.266 billion won	8.233 billion won
	Total cost	2.819 billion won	87.389 billion won
Revenue	Box office	3.52 billion won	91.554 billion won
	Video/DVD	0.49 billion won	14.897 billion won
	TV	0.198 billion won	5.947 billion won
	Overseas sales	0.253 billion won	7.616 billion won
	Others	0.034 billion won	1.033 billion won
	Total revenue	4.11 billion won	120.3 billion won
Net Profit	Revenue Expenditure	1.97 billion won	32.911 billion won

Chart 5
Profit composition of Korean films released in 2001



Based on a survey of 30 films, the profit composition of the 52 films released in 2001, despite the possibility of debate, can be summarized as follows.

Table 9
Estimated profit composition of Korean films released in 2001

Classification		Average	Total
	Total cost	2.519 billion won	131 billion won
Revenue	Box office	2.252 billion won	117.1 billion won
	Video(DVD)	0.327 billion won	17 billion won
	TV	0.173 billion won	9 billion won
	Overseas sales	0.192 billion won	10 billion won
	Others	0.029 billion won	1.5 billion won
	Total revenue	2.973 billion won	154.6 billion won
	Net profit	0.454 billion won	23.6 billion won

Based on the profit composition of the films released in 2001, let us calculate the number of admissions for Korean films released in 2002 and the related box-office income. With regards to the production costs of these Korean films, at the present time such estimates must necessarily be vague. Based on the research and development dept. of KOFIC's survey of thirty Korean films released in 2001 the average cost was estimated at 2,819 billion won. If we assume that the pure production costs increased by 200 million won and P&A increased by 300 million won, the average total cost, including all other costs, should be about 3.3 billion won. If this is in fact the case, then Korean films produced in 2002 lost an average of 560 million won per

film, had negative revenues of? 17% and lost on average 35.3 billion won. Of course, these losses are only the visible ones. When the development costs of films unable to attract any investment and the basic expenditures of production companies are calculated, most films lost on average in excess of 50 billion won in investment and production related costs. With regards to the 2001 Korean films, KOFIC's research and development dept. estimated their revenues at plus 23.6 billion won in investments, 454 million profit won per film, with an average earning rate of + 18%. Even when the basic development costs were calculated as part of the expenditures, most films were still seen as having generated positive revenues.

Table 10

Estimated box office revenue and admissions of 64 Korean films released in 2002

Classification		Average	Total
Korean feature film attendance(Seoul)		276,684	17,707,792
Nationwide attendance (Estimated)		768,567	49,188,311
Revenue	Box office	2.014 billion won	128.9 billion won
	Video(DVD)	0.356 billion won	22.8 billion won
	TV	0.173 billion won	11 billion won
	Overseas sales	0.197 billion won	12.6 billion won
	Total	2.74 billion won	175.3 billion won

Thus the Korean film industry suddenly found itself going from posting positive earnings to posting negative earnings in the span of one short year. What are the root causes of this unfavorable development? While an in-depth analysis is beyond the scope of this paper, there is a high level of anxiety within the industry over this very question and as such two crucial points will be mentioned here.First the production costs account for too much of the overall total. With regards to this issue, three overall problems can be identified: the failure to properly manage the production system, which includes such shortcomings as the failure to properly manage the production period, the excessive salary guarantees paid out to the actors, as well as the out of control marketing costs. To resolve these issues, the following measures should be considered: the hiring of new employees, the operation of reeducation programs, the implementation of measures to improve the treatment of the staff and their specialization, measures to increase the efficiency of the planning/production process, the implementation of a minimum guarantee system for the actors as well as the realization of a marketing strategy that reflects the

Ardor

Jail Breakers

changes in the media environment. By using one of the standards to calculate film production costs, total production costs per film should be reduced, as long as Korean films do not make in excess of the 2.74 billion won they made in 2002, by an average of 500 million from the present costs.The second problem relates to the all too common situation where investors demand that excess funds be returned to them. Put bluntly, the problems with this particular issue stem from the following: in order to reduce overall expenditures, filming is often started even if the film has not been completely developed yet, and investors often have a misguided belief that the casting of famous movie stars is more important than the quality of the development of the film project. Finally, marketing departments often engage in reckless attempts to take chances rather than making efforts to strengthen their estimation capabilities. With regards to these problems, many people have suggested that the number of films being produced in Korea should be decreased. However, simply decreasing the number of films will not resolve all the problems. More appropriate measures would be the following: In the case of commercial films, emphasis should be put on strengthening the management of the development and production processes while maintaining approximately the same amount of films produced per year. In the case of the productions of small-budget films, which share some similarities with commercial films but are also different in many ways, these should be invigorated by forging closer cooperation between broadcasting companies and independent filmmakers. In addition, investors such as the Film Investment Funds should be seen in the proper light, that is, as the providers of the capital necessary to make films rather than as the cause for rising production costs. With regards to the problems related to production companies' project development costs and ordinary expenditures, there needs to be a candid discussion over how to bring about closer cooperation between production companies and about what constitutes the best investment models for production companies. In conclusion, based on the mixed results achieved in 2002, the Korean film industry has discovered that there is a need to establish an effective management system based on an industrial approach. Furthermore, it is crucial for the industry to develop and improve such a system in a step-by-step manner. The most important way to find the causes of the present difficulties, as well as the ensuing solutions, is to retain objectivity at all costs. This means that the previous narrow-minded judgments of the past must be overcome once and for all. In all fairness, practical discussions on the future of the Korean film industry have already begun.

Export

Korea exported over 15 million dollars worth of films overseas, which marks a 33.4% increase over the previous year's totals. However, the rate of increase demonstrates signs of weakening when compared with the 43% increase recorded in 1999, the 61% increase in 2000 and the 59% increase in 2001. There exist many

Resurrection of the Little Match Girl

Sex is Zero

theories as to why the export of Korean films has begun to show signs of slowing down. There exists the possibility that this decrease is a direct result of the saturation of the overseas film markets, however other variables will have to be considered as well in any analysis of this phenomenon. On the positive side a different form of export began to appear in 2002: the buying of copyrights in order to remake Korean films abroad. <Marrying the Mafia> was sold to Warner Brothers for a minimum guarantee of 500,000 dollars and 3% of the film's total global revenues. For its part < My wife is a Gangster> was sold to Miramax for 950,000 dollars, < My Sassy Girl> to DreamWorks for 750,000 dollars and < Hi, Dharma!> to MGM for 300,000 dollars. This phenomenon appears to be driven by the recent success of the remake of the film < Ring> in America. The film, which was bought from the Japanese copyright holder for 1 million dollars, has so far made 60 million dollars at the box office. Cases in which American production companies are producing

Table 11

Korean film export volume

based on USD

Year	1995	1996	1997	1998	1999	2000	2001	2002
Export volume	208,679	404,000	492,000	3,073,750	4,387,414	7,053,745	11,249,573	15,014,081
Rising rate		94%	22%	525%	43%	61%	59%	33%

Chart 6

Korean film export development

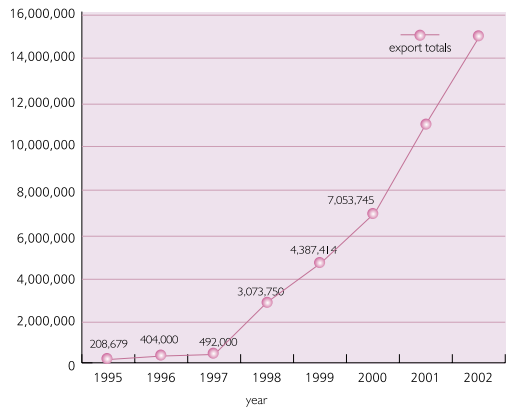
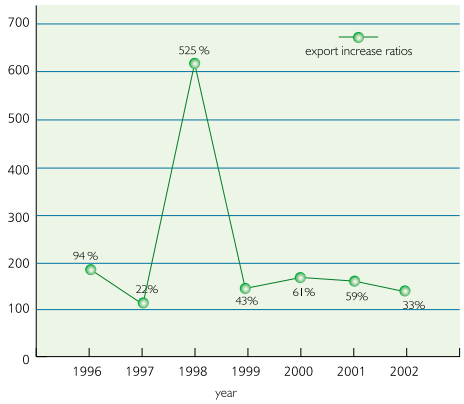


Chart 7

Changes in export volume



Marriage Is a Crazy Thing

Addicted

Chart 8

Export amount per country in 2002

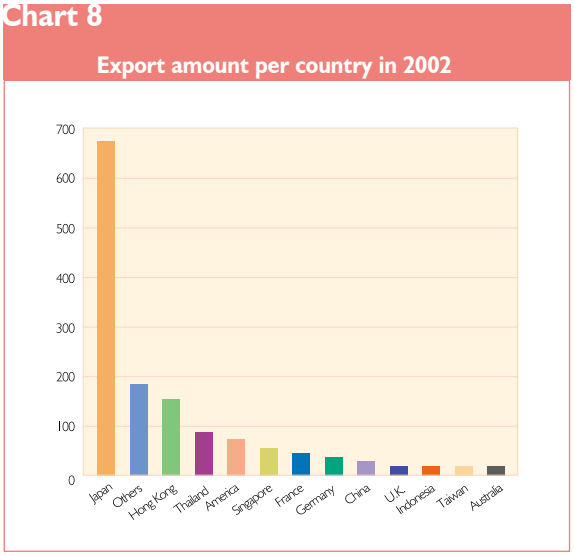
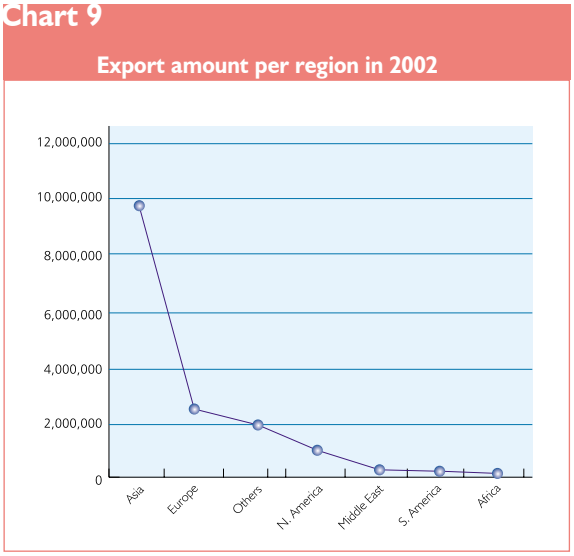


Chart 9

Export amount per region in 2002



fresh and innovative Asian films that would have great difficulty in piercing the U.S market on their own, are increasing. This particular development can be seen as an attempt by Hollywood to solve its own difficulties, such as the lack of new and exciting stories. Nevertheless, there is a need to carefully calculate the proper sale price of the completed manuscript and of the copyrights to films.

With regards to the countries to which Korean films were exported, 6.58 million dollars worth of Korean films were exported to Japan, making up 43.8% of overall exports, 2.04 million dollars worth of films were exported to China (13.6% of overall exports), and 1.76 million dollars worth of films were exported to Europe (11.7%). When compared with Asia, which accounted for 69% of exports, and includes Japan, China and Southeast Asia, the European and American markets still appear to be out of reach. Thus the diversification of export markets and the development of new markets should be seen as key tasks for the Korean film industry. This is an issue that must be addressed not only by the Korean film industry but also by those wishing to further promote the export of Korean cultural goods.

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Y.M.C.A. Baseball Team

Lovers' concerto

Analysis of Revenues for Korean Films in 2001

Number of moviegoers who went to see Korean films in 2001

According to the final box office records collected by the Federation of Theater Owners in Korea, the domestic film market achieved total revenues of 523.7 billion won in 2001, while the total number of admissions totaled 89.36 million people. The number of moviegoers who visited theaters to see Korean films totaled 44.81 million. This number is more than in 1996, when the total number of moviegoers, including those viewing foreign films, was 42.20 million; and is 2.55 times more than the 17.55 million moviegoers who saw Korean films in 1983 which was right before the import of foreign films began to be deregulated. In addition, the 2001 totals are a 5.83 fold increase over the 7.69 million moviegoers who saw Korean films in 1993; a year that saw a rapid decrease in the number of moviegoers who saw Korean films as a result of the direct distribution of Hollywood films. What we should especially pay attention to is that the number of moviegoers who went to see Korean films has increased by 97.3% over one year, namely from 2000-2001.

Table 1
A recap of the year 2001

	Korean films		Foreign films		Total		
	Admissions	Revenues	Admissions	Revenues	Admissions	Market share	Revenues
Seoul	16,109,191	102,219,805,788	19,396,837	123,367,784,947	35,506,028	39.7%	225,587,590,735
Incheon	2,712,209	15,367,463,328	2,804,723	16,211,529,325	5,516,932	6.2%	31,578,992,653
Gyeonggi	7,438,974	41,476,496,623	7,073,324	39,402,692,002	14,512,298	16.2%	80,879,188,625
Kangwon	1,014,495	4,969,220,616	592,675	2,774,248,828	1,607,170	1.8%	7,743,469,444
Busan	4,998,436	29,084,047,984	4,990,421	28,721,903,864	9,988,857	11.2%	57,805,951,848
Kyoungnam	1,445,992	7,940,337,462	899,756	4,797,627,060	2,345,748	2.6%	12,737,964,522
Daegu	2,991,028	16,282,115,355	2,412,882	13,113,353,541	5,403,910	6.0%	29,395,468,896
Wulsan	806,717	4,350,593,467	824,593	4,397,349,961	1,631,310	1.8%	8,747,943,428
Kyoungbuk	698,872	3,549,047,273	360,148	1,824,623,386	1,059,020	1.2%	5,373,670,659
Kwangju	1,850,153	10,201,011,520	1,797,291	9,912,592,159	3,647,444	4.1%	20,113,603,679
Jeonbuk	536,917	3,009,736,537	377,785	2,024,815,819	914,702	1.0%	5,034,552,356
Jeonnam	395,436	1,925,663,752	239,793	1,171,858,782	635,229	0.7%	3,097,522,534
Jejudo	440,269	2,247,121,965	378,544	1,828,896,221	818,813	0.9%	4,076,018,186
Daejeon	1,742,980	9,649,630,898	1,643,358	9,105,561,214	3,386,338	3.8%	18,755,192,112
Chungbuk	943,292	4,801,147,949	512,134	2,759,935,651	1,455,426	1.6%	7,561,083,600
Chungnam	569,614	3,129,365,006	364,932	2,007,562,379	934,546	1.0%	5,136,927,385
Total	44,694,575	260,202,805,523	44,669,196	263,422,335,139	89,363,771	100%	523,625,140,662
	50.01%	49.69%	49.99%	50.31%			

Friend, 2001

Waikiki Brothers, 2001

The market share of Korean films in 2001 (using the domestic market as the standard) was set at 49.89% of the total market share. This figure was arrived at by using total box-office revenues as the standard (the Cultural Art Promotion Fund was excluded during the calculation of box-office revenues). The number of moviegoers who went to see Korean films in 2001 totaled 50.01% of the total market share, a percentage higher than that recorded by foreign films. The present market share for Korean films is the biggest since 1984, the year film production and the import of foreign films was deregulated as a result of the amendment of the film related law (38.5% in 1984, 15.9% in 1993). The number of ticket sales increased by 1.85 fold in 2001, a pattern similar to that of the end of the 1970s (1.8 fold increase in 1977, two-fold in 1978 and 1.7 fold in 1979).

The research and development dept. of KOFIC suggested in the monthly magazine, "Korea Movie Future View" changing the standard used to calculate the annual total market share from the old system, which employed the total number of ticket sales, to a new method of calculation using the total box office revenues for 2001. Such a change would reflect the positive changes in the distribution environment occurring as a result of the expansion of integrated computer networks. Therefore, if calculated in such a fashion the official market share of Korean films for 2001 is 49.8% of the total. Based on the market share of films in the Seoul area, where it is possible to collect detailed data on the number of moviegoers, the combined market share for Korean films (46.1%) and Hollywood films (46.4%) amounted to 92.5%, while the market share of European films was 5.2%. The market share for Japanese films, which used to account for 7.4%, decreased to a mere 1.4%, while the market share for Chinese films was only 0.8%.

The number of Korean films released in 2001 totaled 52, while the number of foreign films released was 228, for a ratio of 1 to 4.4. The number of Korean films produced that met the standard grade classification, increased to 65 films. Korean film export sales increased to about 11.25 million dollars. However, an unfavorable balance of trade still persisted with Hollywood films with 75.73 million dollars (90.9 billion won), including 32.71740 billion won (27.26 million dollars) of royalties paid out for directly distributed Hollywood films, paid to import films from America. The total box-office take for imported films was 523.7 billion won, making up 17.4% of the total, while the sale of foreign films made up 34.6% of the total sales of 262.8 billion won. The balance of trade includes video and broadcasting copyrights within the category of Korean film exports, while in the case of foreign films, allowances are made for royalties from videos and broadcasting copyrights. Thus the unfavorable trade balance is inflated even further.

Table 2

2001 Seoul attendance per country of origin

Classification		Korea	U. S.(Direct Distribution)	U. S (Imports)	China(include Hong Kong)	Europe	Japan	Others	Total
2001	Title	52	60	77	14	45	24	8	280
	Ratio	18.9%	21.9%	26.9%	5.3%	15.3%	9.0%	2.7%	100.0%
	Attendance	6,131,887	10,704,585	5,528,493	276,307	1,824,380	489,759	27,806	34,983,217
	FWD attendance	357,024	273,632	303,871	35,573	1,344	126,698		1,098,142
	Admission per title	283,016	162,191	68,253	17,269	39,660	18,139	3,476	116,223
	Market share	46.1%	30.6%	15.8%	0.8%	5.2%	1.4%	0.1%	100.0%

Chart 1

Market share per country of origin

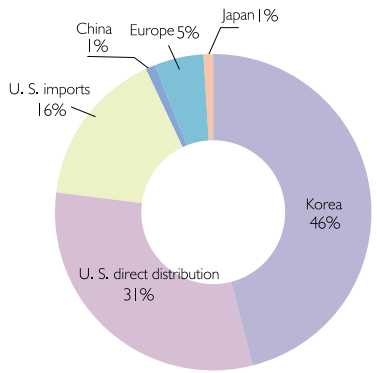
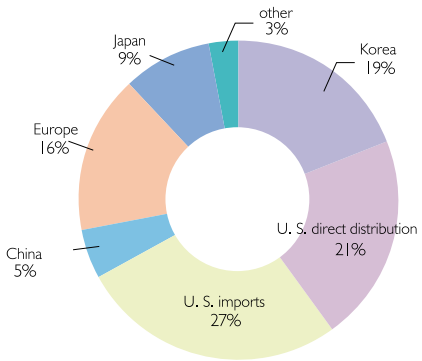


Chart 2

Composition of released films per country of origin



Achievements and improvements with regards to revenues

Let us analyze the box office results based on a survey of the "analysis of revenues for the 2001 Korean films" carried out by the research and development dept. of KOFIC. Here it is important to point out that this survey did not include all the 52 films released in 2001. Rather, due to difficulties in collecting basic data on some of the films, the survey was limited to 30 of the 52 films released. The market share of these 30 films was 78.5% of the nationwide total and 81.2% of the Seoul area's total.

Take Care of My Cat, 2001

Kick The Moon, 2001

Table 3

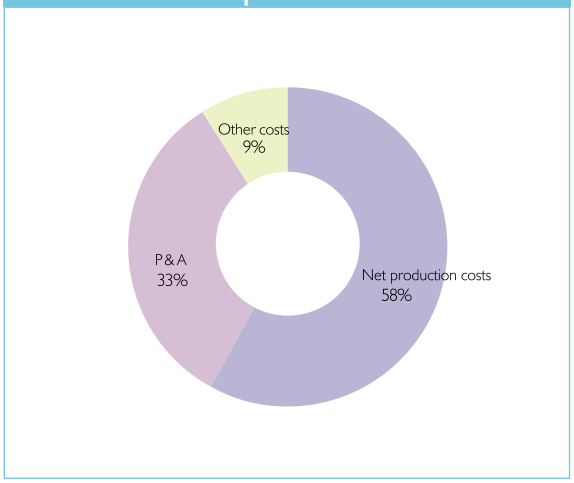
Changes in average production costs of Korean films

Classification	1995	1997	1998	1999	2000	2001		
						Make-up ratio	Compared to 2000	Compared to 1997
Net production costs	9	11	12	14	15	16.24(57.6%)	+ 8.3%	+ 47.6%
P&A	1	2	3	5	6.5	9.29(33%)	+ 42.9%	+ 364.5%
Other costs*						2.66(9.4%)		
Total	10	13	15	19	21.5	28.19(100%)	+ 31.1%	+ 116.8%

*Other costs include financing costs, incentives, production management costs..

Chart 3

Production costs make up ratio of 30 films released in 2001



Here we can see that P&A demonstrated a startling increase of 364.5% over the production costs recorded in 1997, while the pure production costs increased by only 47.6% over the same period. The average marketing costs of the 30 films included in the survey was 0.929 billion won, a 43% increase over the 0.65 billion won recorded in 2000. When the 2001 pure production costs are calculated alongside the other additional costs, a 71.8% increase over the 1997 pure production costs recorded is recorded.

Looking at the situation superficially, it is easy to blame the increase in P&A costs for the present situation, however, there is a need to also focus on the dramatic changes the industrial structure has undergone as well. Firstly, the Korean film industry had to learn to adjust to a wide release marketing system in which one film is released in over 200 screens at the same time. The Korean film industry, lacking the necessary capital, was also forced to recognize the existence of the Hollywood direct distribution companies who are at the forefront of this wide release marketing strategy. In addition, changes in the external environment, such as the increase in the number of screens due to the opening of multiplexes, should be regarded as positive factors helping to expand the film market. Plainly speaking, if the Korean film industry had not kept pace with the present trend in which the wide release marketing style based on the direct distribution of films

My Sassy Girl, 2001

Flower Island, 2001

has become the norm within the industry, it would have been difficult to expect the present success Korean films are enjoying. If the industry had not kept pace it would have been difficult to fend off attacks from the MPA (Motion Picture Association) and fair weather economists; all of whom actively identified the screen quota system as the main culprit in the decrease of the competitiveness of Korean films. However, despite all of these excuses, it remains a fact that the rapid increase in P&A is the main threat to the total revenues of Korean films. With regards to the increase in production costs and to the analysis of the revenues, it is necessary to use fair standards in investigating the merits and faults of the associations that invested over 200 billion won in conjunction with KOFIC (who invested 15.7 billion won) and the Small and Medium Business Administration (who invested 49.3 billion won to promote IT related industries).

As seen in <Table 4>, it is estimated that the 30 Korean films included in this survey netted 32.9 billion won of profits. This number is arrived at by subtracting the total production costs of 87.4 billion won from the total sales of 120.3 billion won. The earning ratio is estimated at approximately 37.6% per film. Of course, there is no presumption here that this earning rate represents the rate for the entire Korean film industry. Here is a list of the 22 films that were omitted from the survey due to the absence of data, The mainstream box office films, <My Wife is a Gangster> and <My Boss, My Hero>, the box office films which performed poorly, <Rhapsody>, <Dream of a Warrior>, <Humanist>, <Paradise Villa> and <Out of Justice>, the animated films, <The King>, <Turtle Haero> and < Rundim>, the small budget films, <Love Her>, <Making Sun-dried Red Peppers>, <Gohae>, <The Rules of the Underworld>, <Gochubulpae>, <The Butterfly>, <Scent of Love>, <Hera Purple> and <Go> and the modified film, <2001 Yonggary>.

Table 4
Analysis of profitability of 30 films released in 2001

Classification		Average	Total
Cost	Net production cost	1.624 billion won	50.353 billion won
	P&A	0.929 billion won	28.82 billion won
	Others	9.266 billion won	8.233 billion won
	Total cost	2.819 billion won	87.389 billion won
Revenue	Box office	3.52 billion won	91.554 billion won
	Video/DVD	0.49 billion won	14.897 billion won
	TV	0.198 billion won	5.947 billion won
	Overseas sales	0.253 billion won	7.616 billion won
	Others	0.034 billion won	1.033 billion won
	Total revenue	4.11 billion won	120.3 billion won
Net Profit	Revenue Expenditure	1.97 billion won	32.911 billion won

Table 5
Estimated profit composition of Korean films released in 2001

Classification		Average	Total
	Total cost	2.519 billion won	131 billion won
Revenue	Box office	2.252 billion won	117.1 billion won
	Video(DVD)	0.327 billion won	17 billion won
	TV	0.173 billion won	9 billion won
	Overseas sales	0.192 billion won	10 billion won
	Others	0.029 billion won	1.5 billion won
	Total revenue	2.973 billion won	154.6 billion won
	Net profit	0.454 billion won	23.6 billion won

Although the following measurement method is wide open to criticism, if the total costs and income of the 52 films are calculated, with the total cost estimated at 131.0 billion won and the total income at 155.0 billion won, an average earning rate of 18.3% was made per film. This earning rate is similar to the 15% investment-earning rate usually estimated by financial experts as being the norm for Korean films. However, this earning rate has no connection to the earnings posted by enterprises. This is so because investors have to consider the capital turnover rate while film production companies have to take into consideration the burden of film development costs, as these cannot be used in the production of new films.

The overarching interest within the film industry these days is what kind of changes will occur in the video market (including the DVD market), a market as an additional outlet for the film industry. The size of the

video market, based on the sales figures for video production companies, estimated at 280.0 billion won in 1995 decreased to 175.0 billion won, a figure that includes DVD sales, in 2001. Although there is much room for debate, experts predict that the size of the video market will maintain its present level, or even show an increase due to the growing popularity of DVDs. At this juncture however, it is difficult to formulate an exact opinion as to whether or not the video and DVD rental room business should be included as an additional market for the theater industry.

1997. Meanwhile, revenues from ticket sales in movie theaters increased to 285.3 billion won over the same period. Using the year 2001 as the standard and assigning it a value of 100, the price index in 1997 is found to be 98.2. Therefore, the inflation rate cannot be seen as having had an influence on sales. Therefore the size of the film industry, including the video market, should be seen as having increased by about 60% over this period.

Broadcasting companies' interest in the film industry has indeed increased. However, there is a need

One Fine Spring Day, 2001

Bungee Jumping of Their Own, 2001

Some have asserted that this decrease in the size of the video market should be seen as the failure of the film policy. However, such an assertion requires more than the use of simple figures. The decrease in the video market has resulted in great part from the decrease in the video rental market, a segment of the industry that does not have any particular significance within the industry as a whole. This particular reduction should be seen as having been caused by the growth of other CT related industries, such as, games and mobile contents. If industrial linkages are taken into consideration when evaluating public policy, then there is a need to expand the scope to include all cultural related industry fields rather than simply limiting it to the film industry. Video production companies overall sales of 175.0 billion won for 2001, including the DVD market, was a 12.5% decrease from the sales of 200.0 billion won posted in

to look beyond their limited preliminary investment so as to assure the copyright for box office films and their further participation within the film industry through either their direct production of films or production in association with other companies. There is also a need to cooperate with the broadcasting industry in order to assure that low-budget and artistic films are made, as well as to assure that a diversity of Korean films come to light. By diversity, we of course mean a multitude of genres and forms, but this also refers to the objectives of film production, target windows, and to the amount of production costs.

The research and development dept. of KOFIC plans from now on to analyze the revenues of Korean films on an annual basis.

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Double Agent

이중간첩 / **Iijung Gan Cheop**
2003, 120min., 35mm, 2.35:1, color, SRD
Directed by KIM Hyun-jung

Main Cast HAN Suk-kyu(Lim Byung-ho)
KOH So-young(Yoon Su-mee)
Executive Producer PARK Moo-seung
Producer PARK Min-hee
Screenplay SHIM Hye-won
Cinematography KIM Sung-bok
Schedules Release Date January 23, 2003
Production Budget USD 4M

Synopsis

The solemn cold war times of 1980. After escaping to East Germany, a North Korean espionage agent named LIM Byung-ho defects to South Korea. He then becomes assigned to the Analysis Center of North Korean Intelligence within South Korea's National Security Agency. He wipes out any suspicions of disguising his defection and gradually wins trust from South Koreans. Byung-ho finally receives his first order: Contact DJ and he contacts a North Korean spy named YOON Su-mee who works as radio DJ.

Filmography

1993 <Hit and Run> Short film/Director
1999 <Reservoir Sons of Bitches > Short film/Director
(Invited to the 18th Vancouver Film Festival)
2001 <Public Enemy> Feature film/Screenwriter

Production

Koo & Film
2nd Fl., 626-79 Shinsa-dong, Kangnam-ku, Seoul, 135-895, Korea
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Website: www.kmculture.com

Madeleine

마들렌 / **Ma-doo-len**
2003, 118min., 35mm, 2.35:1, color, Dolby SRD
Directed by PARK Kwang-choon

Main Cast SIN Min-a (Ji-suk)
JO In-sung (Hee-jin)
Executive Producer CHOI Jae-won
Producer SEO Woo-sik
Screenplay PARK Kwang-choon
Cinematography KIM Young-chul
Schedules Release Date January 10, 2003
Production Budget USD 3M

Synopsis

Ji-suk, a literature major who dreams of becoming a novelist one day, meets his old schoolmate Hee-jin by chance, who has become a hair artist. As they get together more often, Hee-jin makes a one-month date proposal. Neither one of us can say Lets break up before the month is up. After a month, we part ways grandly! What do you think? Fun, huh? Ji-suk is taken aback, and Hee-jin gives him a big smile.
They start their love like a joke, without knowing what great change it would bring to their lives...

Filmography

1997 <The Gingko Bed> Assistant Director
1998 <Soul Guardians> Director
2002 <Madeleine> Director

Production

Free Cinema
31-22 Myongryun-dong 1Ga, Jongro-gu, Seoul,
110-521, Korea
Tel: +82-2-741-0250
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rachel@cinemaservice.com
Website: www.cinemaservice.com/eng/

Conduct Zero

품행제로 / **Pumheng Zero**
2002, 97min., 35mm, 2.35:1, color, Dolby SR
Directed by CHO Keun-sik

Main Cast RYU Seung-bum(Joong-pil)
IM Eun-kyung(Min-hee)
Executive Producer PARK Moo-seung
Producer PARK Sung-hoon
Screenplay LEE Hye-joon, LEE Hye-young, LEE Ji-hyung, JUNG Jin-wan
Cinematography CHO Yong-kyu
Schedules Release Date December 27, 2002
Production Budget USD 2.5M

Synopsis

Rumors have it that Joong-pil is the 'Best Fighter' of Moonduk High School. But with no dream and goal in his life, Joong-pil is simply a smart-alecky poor student wherever he goes. One day, Cupid's arrow unexpectedly pierces into Joong-pil's chest. The one who stole his heart is a well-behaved student named Min-hee, who's also the prettiest girl from nearby high school for girls. But a transfer student named Sang-man suddenly appeared and wants to take over the school. Joong-pil gets dragged into a plot against him and he has to face a fierce battle to hold onto his position.

Filmography

1993-1998 <Powerhouse>
<Wannabe> Short film/Director
<Seventeen> Cinematographer
1999 <Lies> Assistant Director
2002 <Conduct Zero> Director

Production

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